

BELMAR HISTORY +ART



SCHEMATIC DESIGN

PERMANENT ART + INTERPRETIVE PANELS

APRIL BANKS / MEZOSTUDIO

October, 2020

PERMANENT ART - ART STATEMENT

Concept:

“A Resurrection in Four Stanzas”

Is a shotgun house delineated in four metal sculptures at full architectural scale

- PORCH:** the stage, shared life public between private, relaxation
- DOOR:** threshold, between inside and outside, safety
- ROOF & ATTIC:** stored memories, family life, the highest point on the house
- WINDOW:** framed views, light source, day dreaming

The shotgun house was a common architectural style for homes in the Belmar neighborhood and surrounding areas. Images of demolition following eminent domain show the burning of homes deemed a blight. Early on in my research process, this image stayed with me. There is a shock value in this image: a cluster of white men in suits and hats watching the burning of someone’s home, now confiscated for development. Very few images of the Belmar neighborhood exist and so seventy plus years later, this image becomes a symbol of this erasure. An erasure that was deemed worthy of a photo. I’ve been fixated on how to “rebuild” this neighborhood without sufficient historical records that would help us do so. And so through an abstraction of the house/home I am re-imagining the lives and hopes and dreams of those who lived in Belmar. By rebuilding, how can we resurrect that lost potential.

I wonder: what did the neighborhood baker do when she sat on her porch. Was she the neighborhood gossip? Was she the one who looked out or all the kids playing in the street? What hopes and laughter and secrets did her house and others hold?

Form:

In researching the origins of the shotgun house as a vernacular building type, there are many theories about its origin. What is clear is that it is a style that migrated west with people coming from the south. Most notably Louisiana. Historian John Michael Vlach wrote in 1976 about his tracing of the building type from Louisiana, back to Haiti and in a very similar form back to West Africa. This is a much debated origin theory, but for me it holds much of the ambiguity one would expect with a history of forced migration. And so, it stands as a symbol of not only the architecture of the time, but of a historical erasures due to migration, discrimination and development. Even the name is theorized to be derived from the West African word shogon or togun, a gathering space or god’s house.

The artwork is based on the standard dimension of a shotgun house: 12ft wide with each built in a linear row, one after another. Narrow and long, without a hall or interior doors to close, there was not much privacy. Intimacy was inherent and families often used each room for multiple purposes. The porch stands out for me as the most significant. It is the interstitial space between public and private, family and community. It is a place where you could at once be at home, as much as being “in the world.” With a front seat view to the comings and goings of everyone, it is a kind of stage, or space of storytelling. In many neighborhoods house fronts were aligned, you could look down the street and porches lined up like a grand hallway or vertebrae.

Viewed from the front, the four sculptures align to create the lines of the shotgun house. The side view is a different experience all together, using pattern and light to cast shadows. It is an attempt to raise from the ashes, some of the life lost in this displacement. Each sculpture represents a threshold, to be walked or looked through. As the sunlight changes, the patterns cast by the light, shift, creating a subtle movement over time. Architectural details such as finials, corbels and bright color are incorporated to honor how proudly families faced the world through their front facades.

This abstraction of house/home stands as both stage and verse for a resurrection.

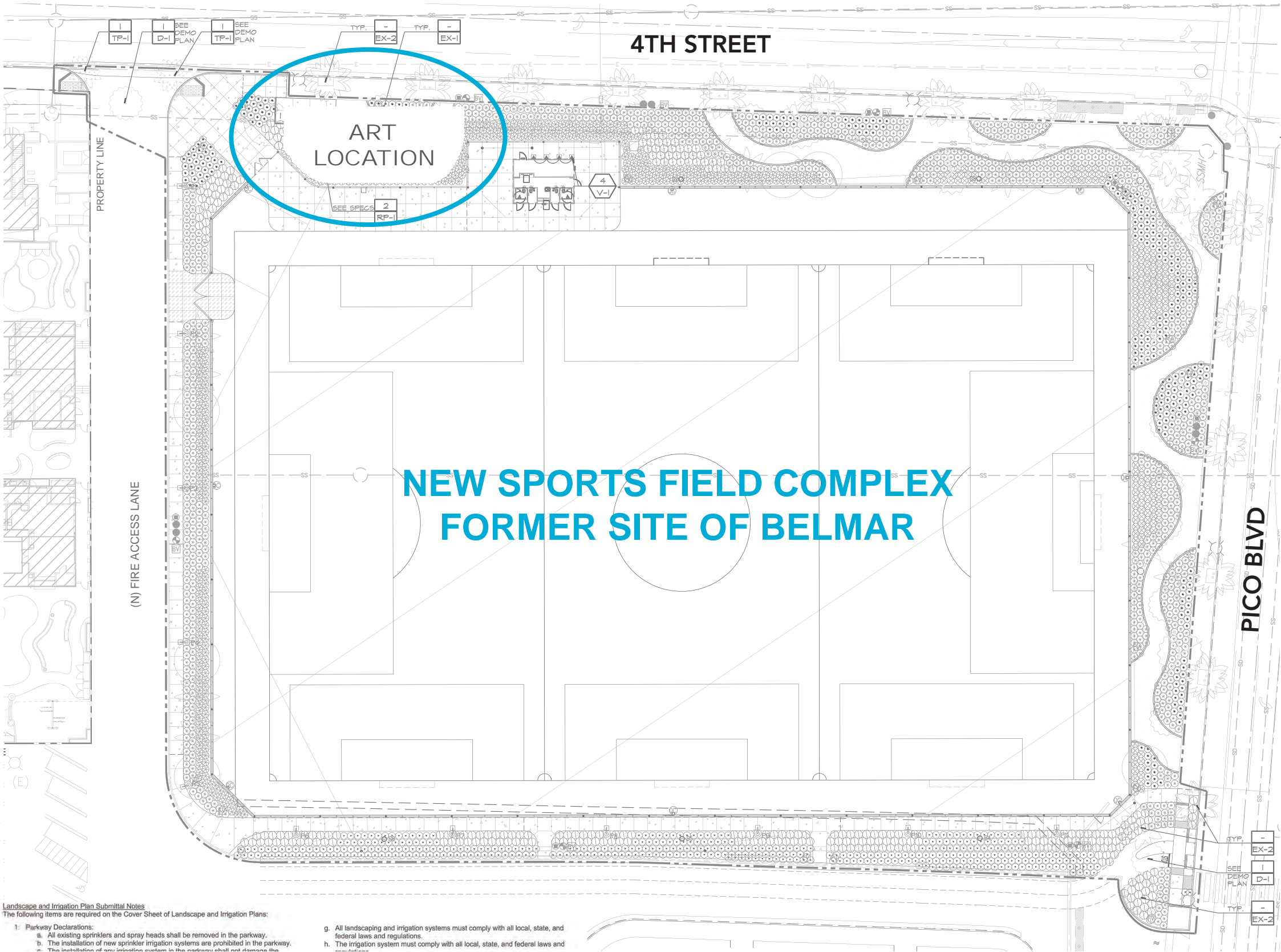


Belmar Place between Main and Third Streets, north of Pico, on July 1, 1953. Photo by Fitzgerald, Clyde V. Santa Monica Public Library Image Archives



Aligned porches of several houses

PERMANENT ART



PERMANENT ART - FRONT ELEVATION

"The {shotgun} house has been a signal of difference and perhaps independence. It has been referred to as an architecture of defiance."

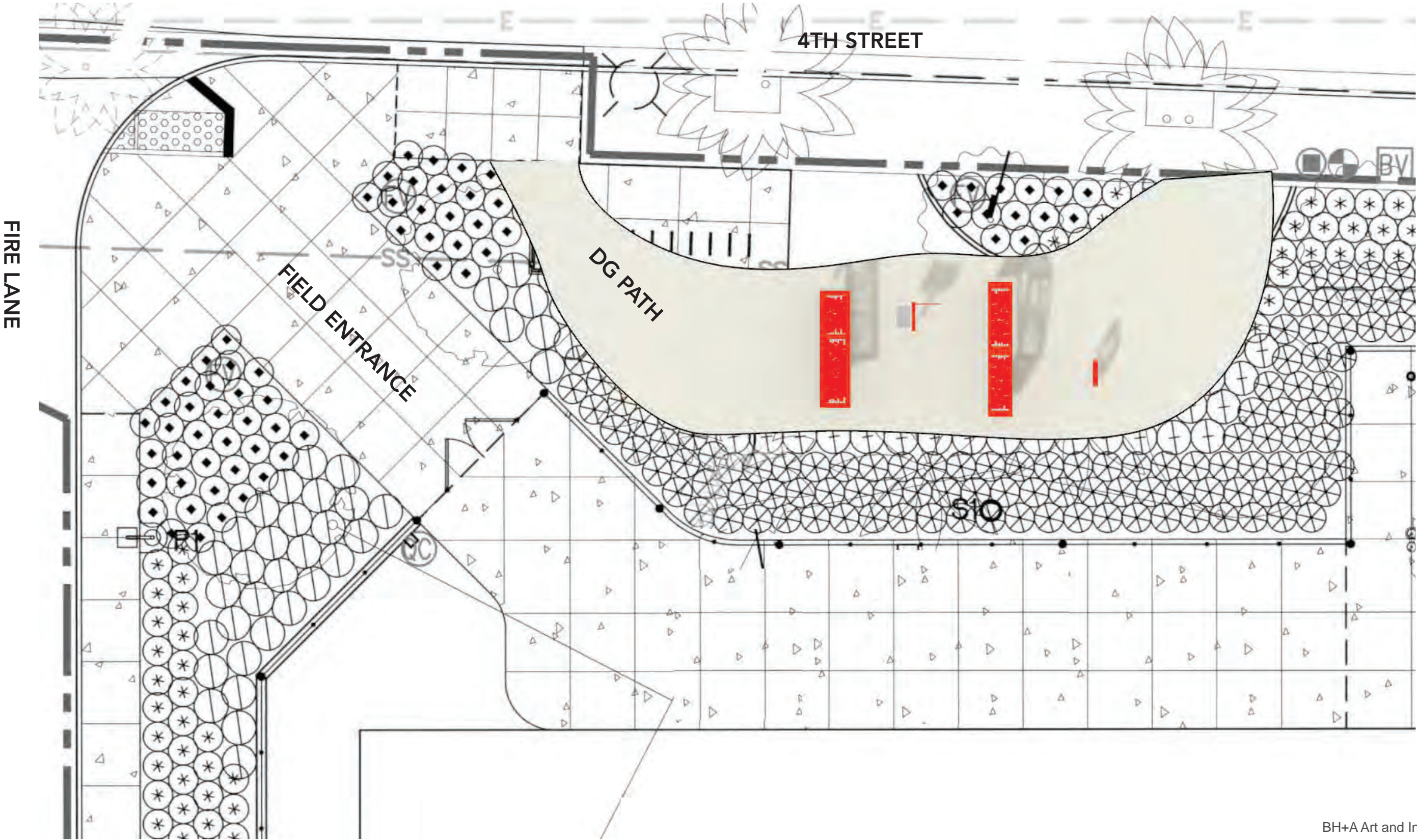
—Michael Vlach, architectural historian



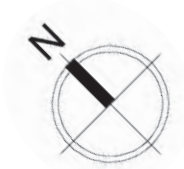
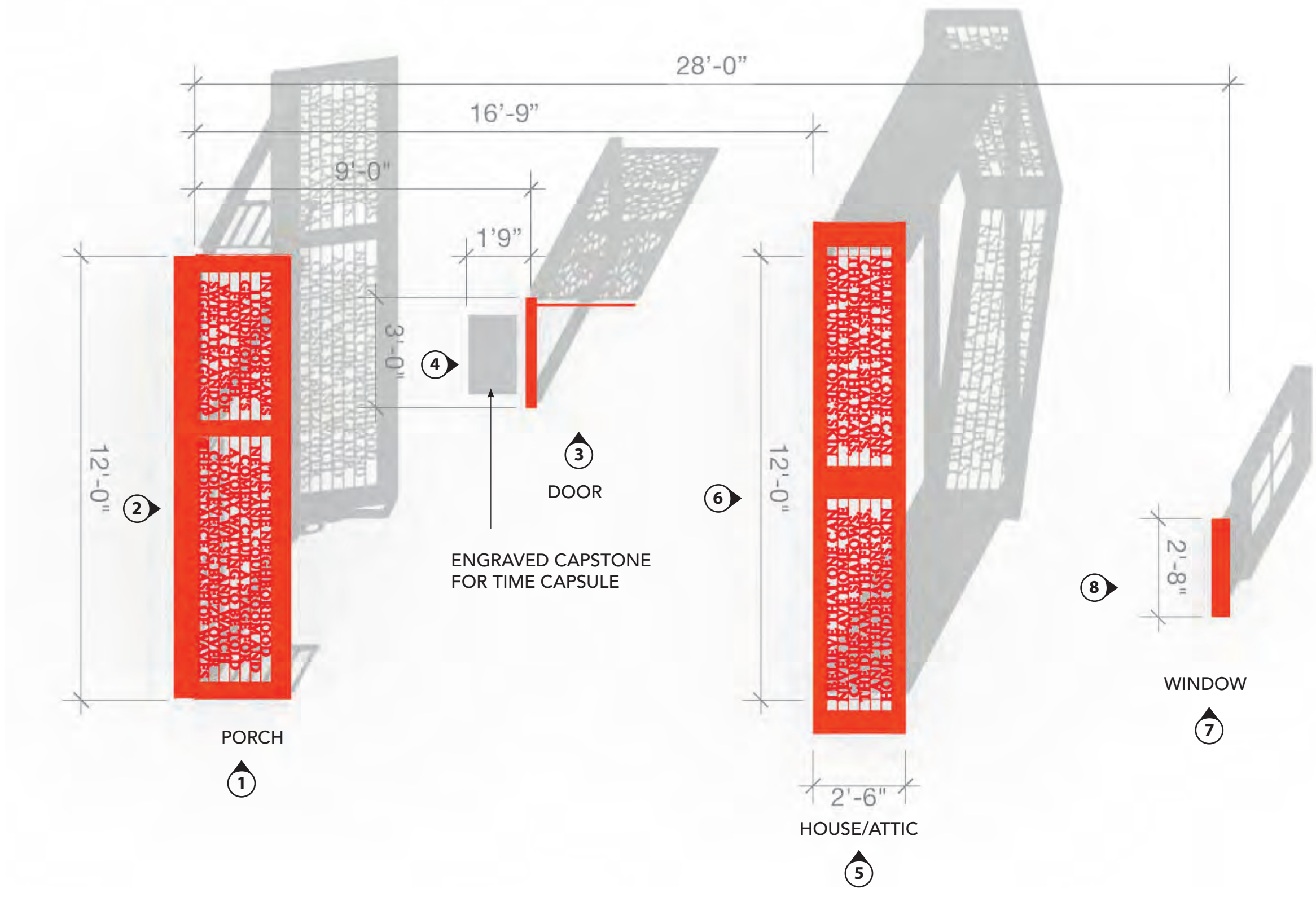
PERMANENT ART - 3D VIEWS



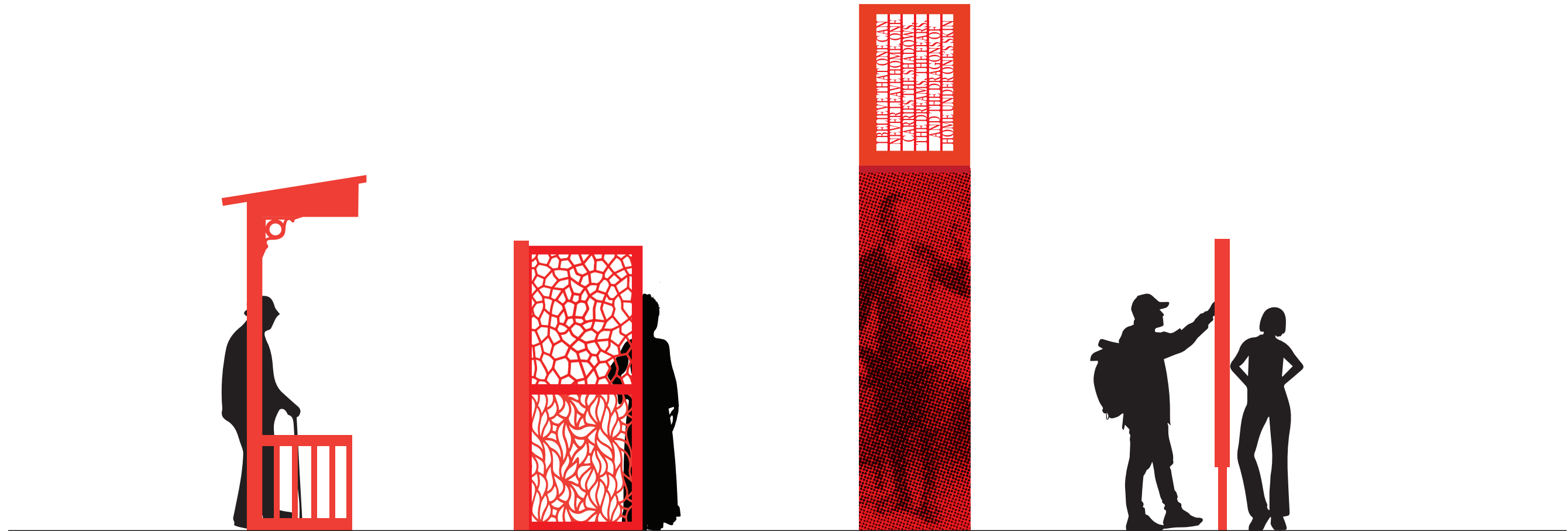
PERMANENT ART - SITE PLAN
SCHEMATIC DESIGN



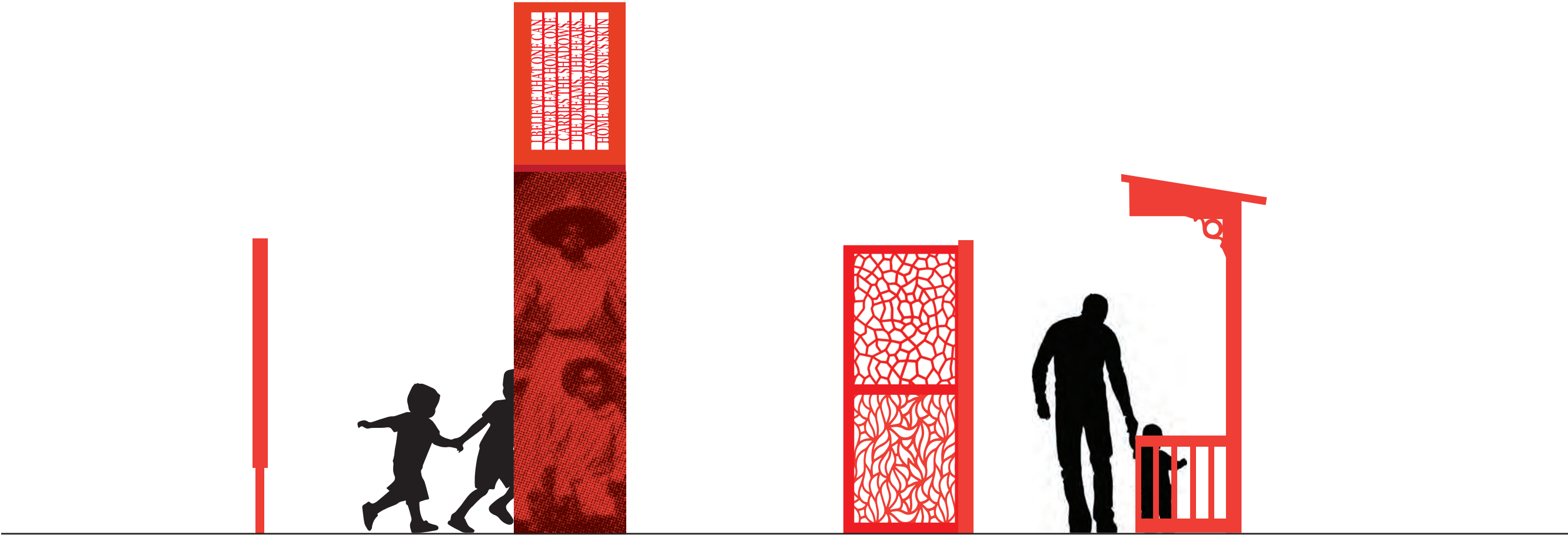
PERMANENT ART - PLAN VIEW IN AFTERNOON SHADOW
SCHEMATIC DESIGN



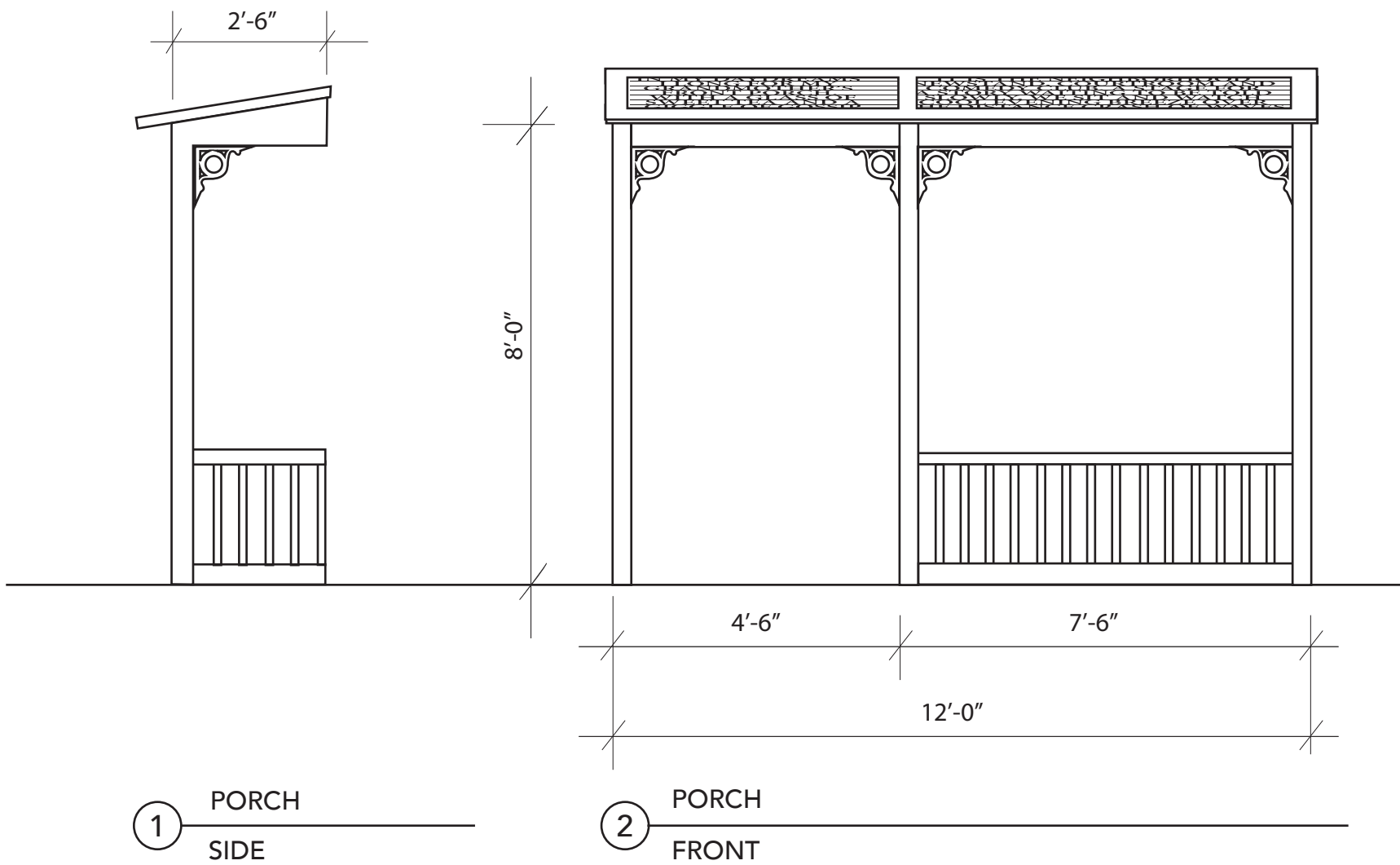
PERMANENT ART - SIDE VIEW ELEVATIONS FACING 4TH STREET
SCHEMATIC DESIGN



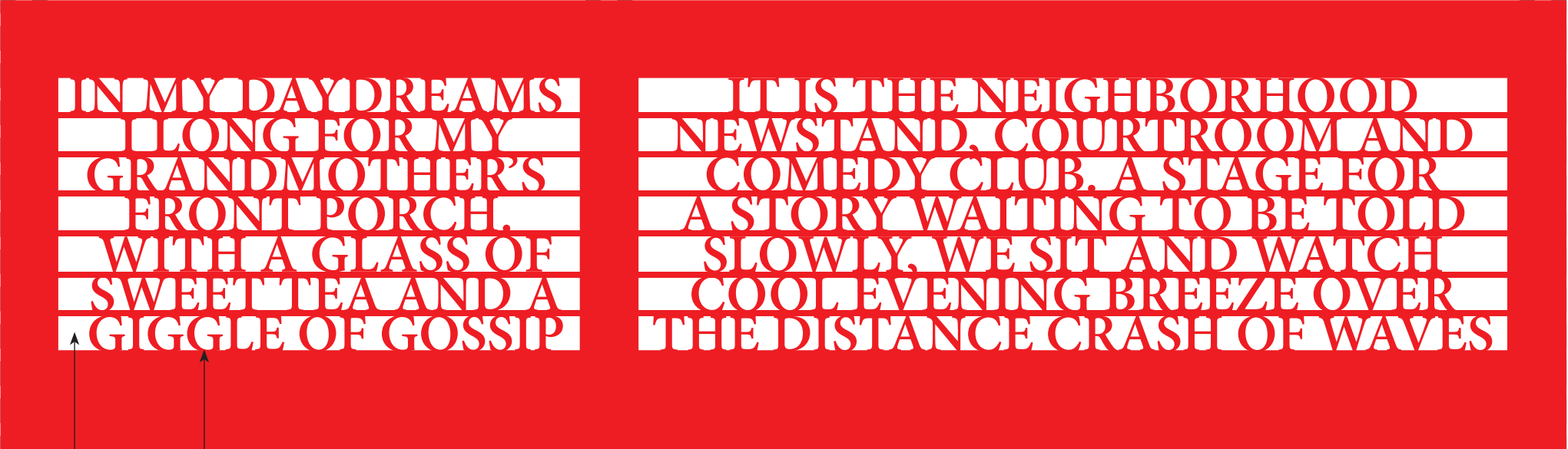
PERMANENT ART - SIDE VIEW ELEVATIONS FACING THE FIELD
SCHEMATIC DESIGN



PERMANENT ART - PORCH
SCHEMATIC DESIGN



PERMANENT ART - PORCH ROOF
SCHEMATIC DESIGN



SAMPLE TEXT.
NOT FINAL

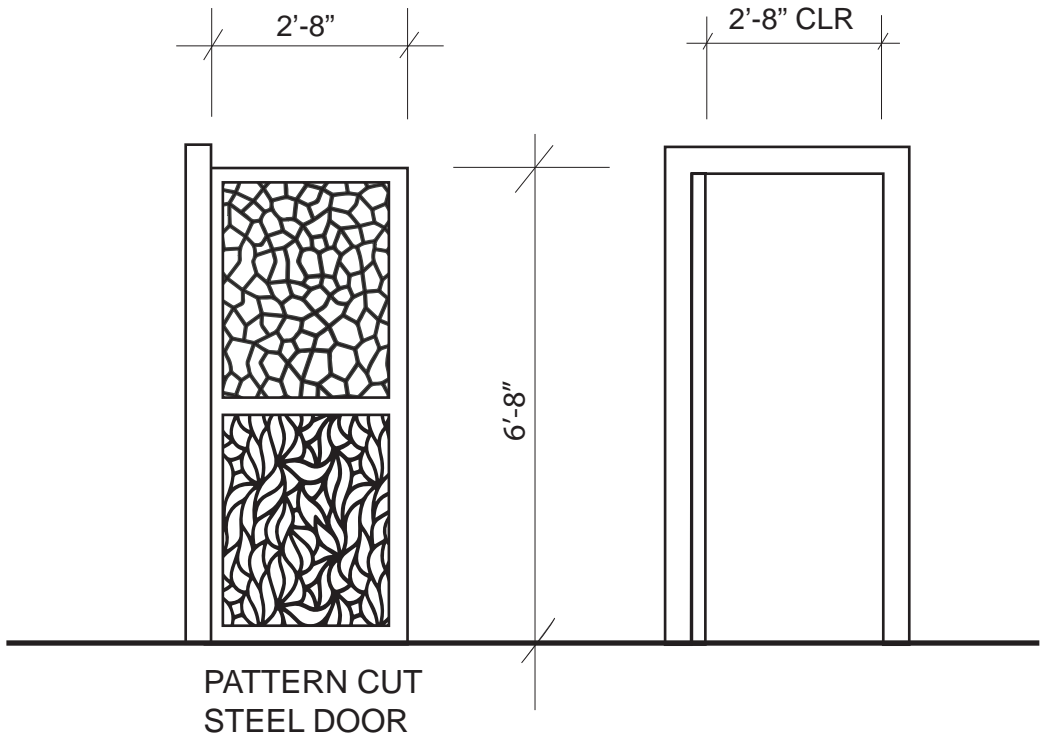
OPEN TO BELOW

3" to 4" DIMENSIONAL LETTERS
WITH .5" SPACERS. PROTOTYPING
NEEDED TO DETERMINE OPTIMAL
LETTER HEIGHT FOR SHADOW.

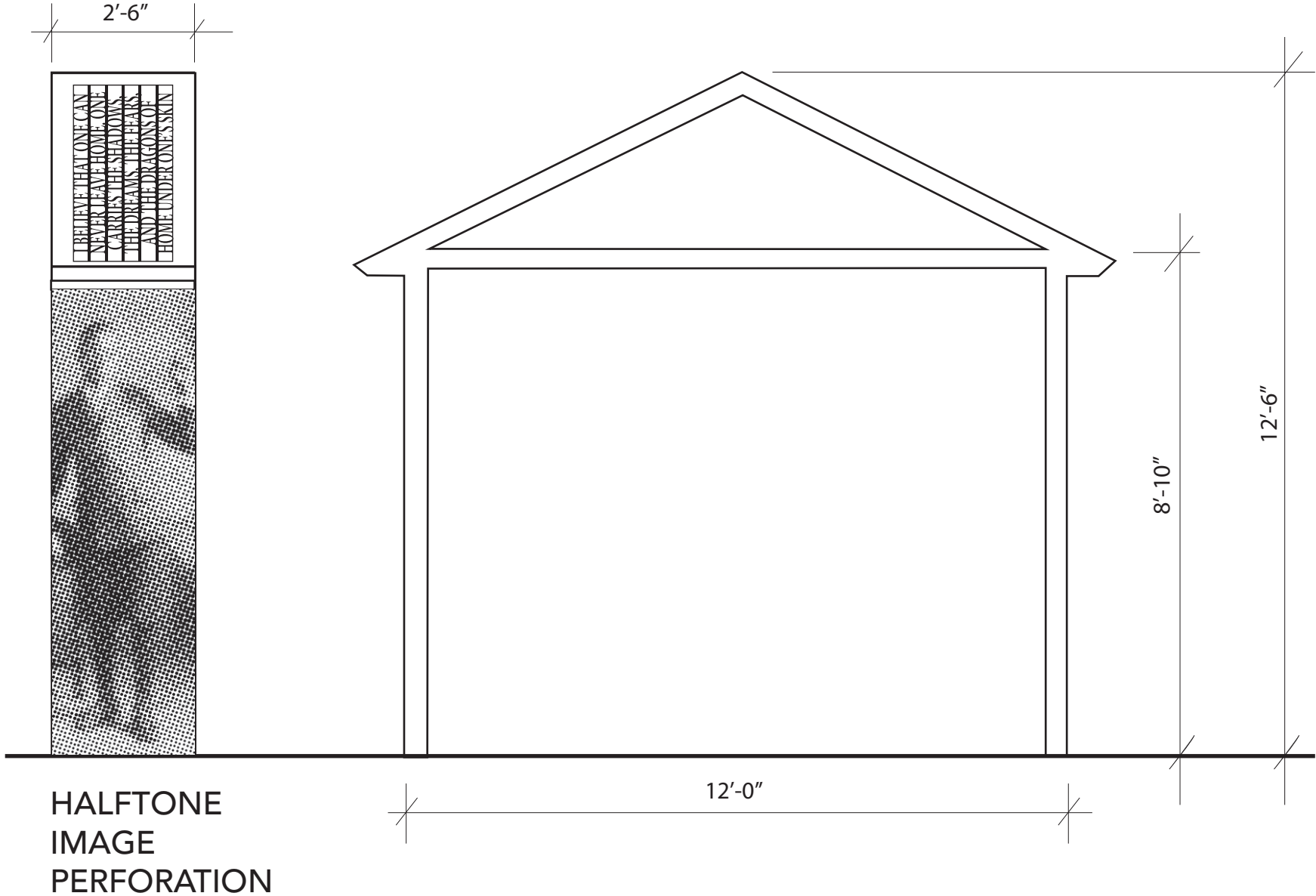


DESIGN REFERENCES

PERMANENT ART - DOOR
SCHEMATIC DESIGN



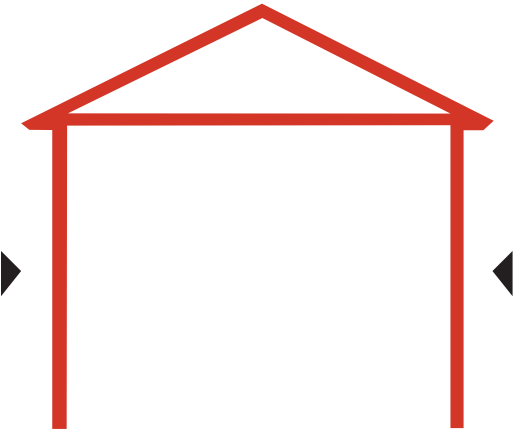
PERMANENT ART - HOUSE/ATTIC
SCHEMATIC DESIGN



CNC HALFTONE PERFORATIONS
SCHEMATIC DESIGN



POTENTIAL IMAGES: BRUNSON FAMILY

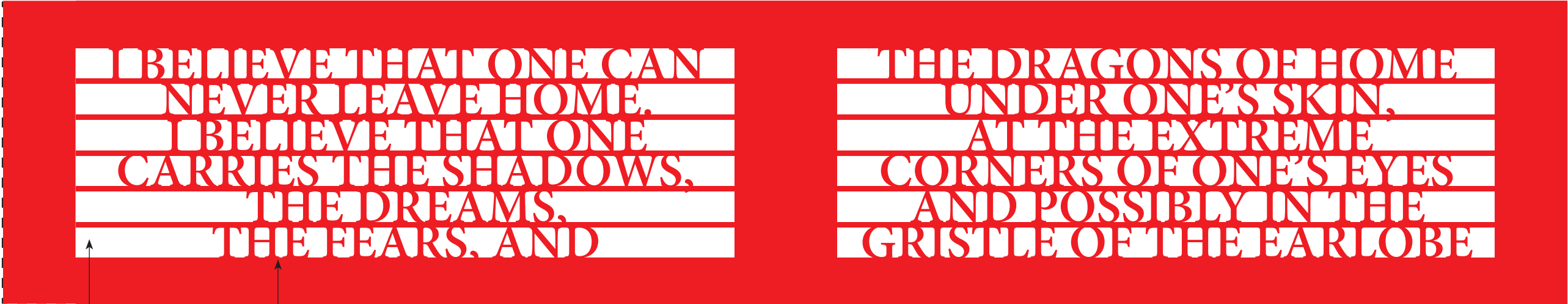


SIDE WALLS ARE PERFORATED STEEL WITH RED PAINT
PROTOTYPING NEEDED TO DETERMINE HOLE
SHAPE, SIZE AND DENSITY



DESIGN REFERENCES

PERMANENT ART - HOUSE ROOF
SCHEMATIC DESIGN

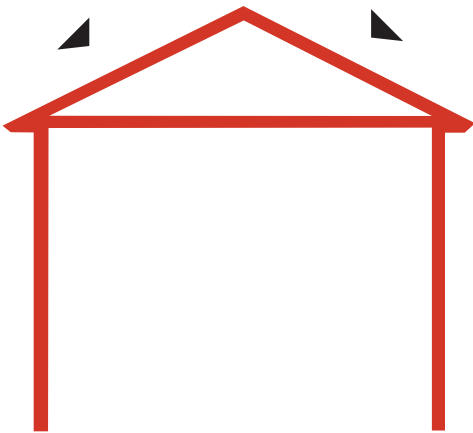


SAMPLE TEXT.
NOT FINAL

QUOTE FROM MAYA ANGELOU

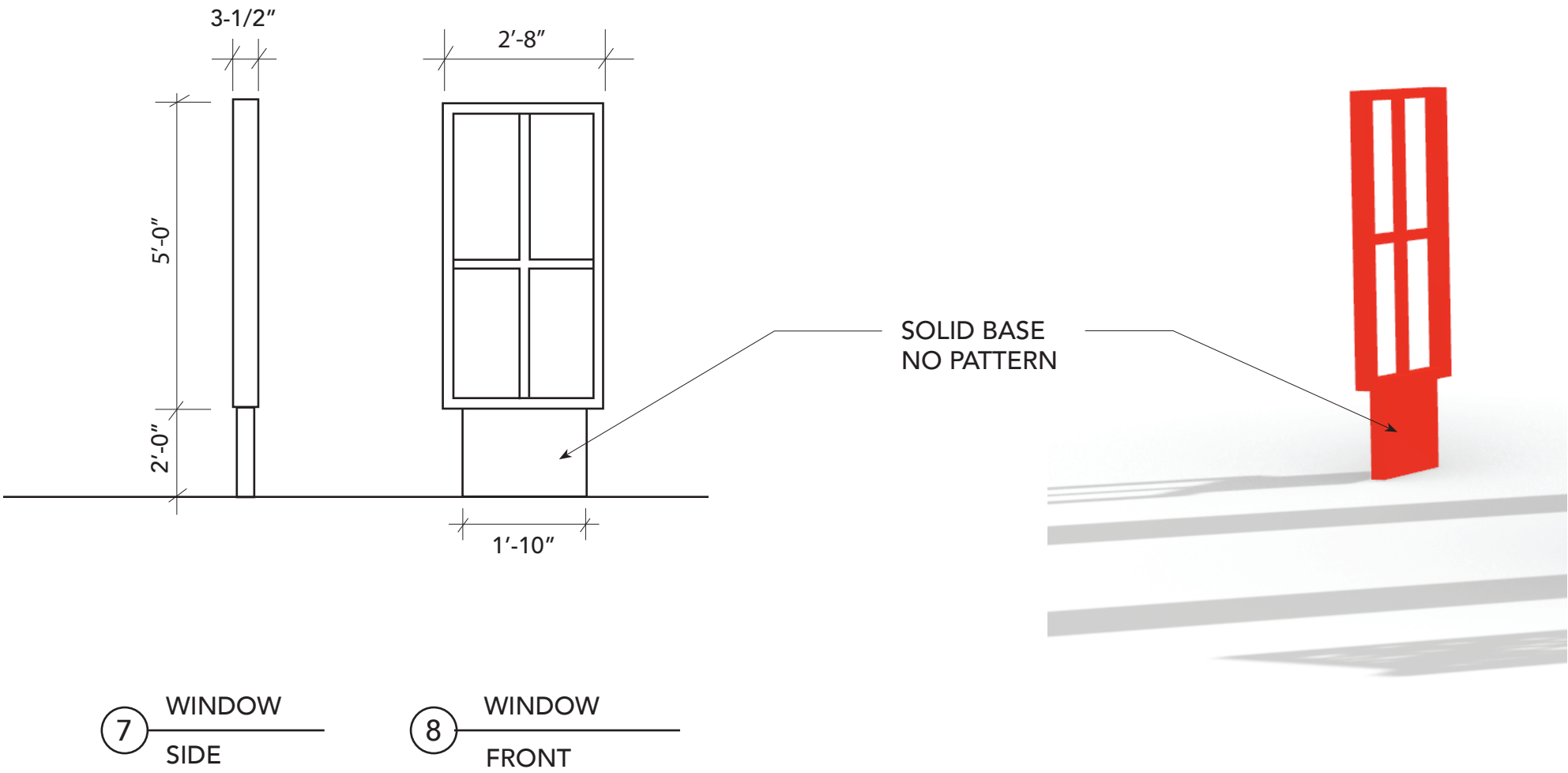
OPEN TO BELOW

3" to 4" DIMENSIONAL LETTERS WITH 1/2" SPACERS. PROTOTYPING NEEDED TO DETERMINE LETTER HEIGHT AND FONT FOR OPTIMAL SHADOW.



DESIGN REFERENCES

PERMANENT ART - WINDOW
SCHEMATIC DESIGN





**BELMAR
HISTORY
+ART**



**BELMAR
HISTORY
+ART**



PERMANENT ART
COLOR/PLANT PALETTE



SITE WITH FINISHED PLANTINGS



Westringia Fruticosa



Myoporum "Putah Creek"



White Stripe Bougainvillea



Phormium Maori Sunrise



Melaleuca as planted



SCULPTURE COLOR:
Naphthol Crimson
Or Cadmium Red Medium Hue



Ground surface: Gold DG

TIME CAPSULE

CAPSTONE ENGRAVING AND TIME CAPSULE SCHEMATIC DESIGN

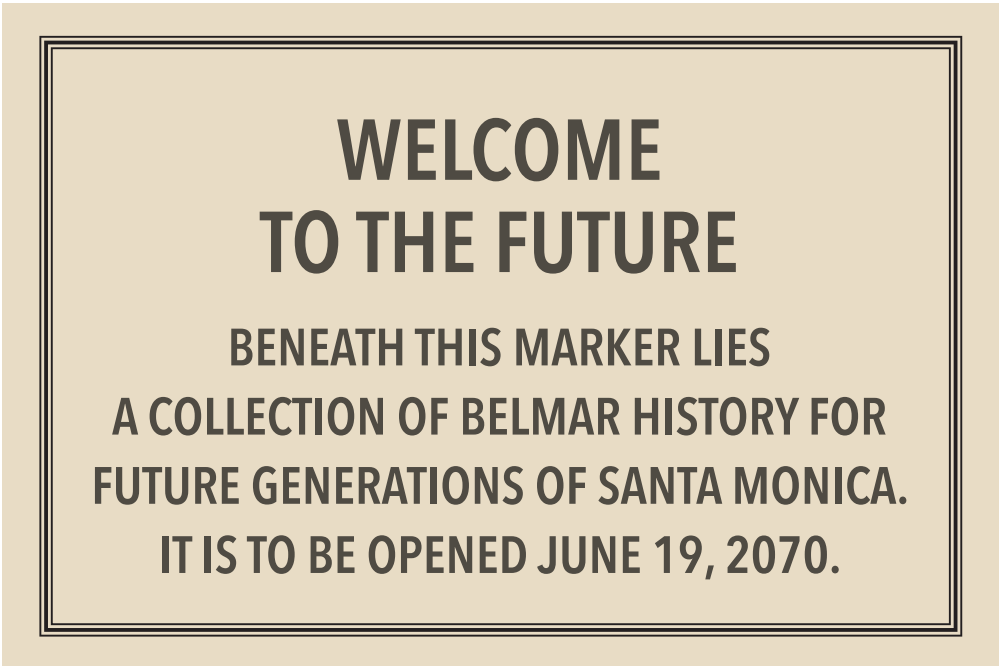
Quantity: 1

Cover: Engraved concrete or granite

Contents: TBD, artwork from SAMOHI workshop

A 50 year time capsule will be buried near the permanent artwork. May need to be relocated if the use of the site changes.

Proposed extraction date: Juneteenth, 2070



OWNER PROVIDED 24"W X 16"H ENGRAVED CONCRETE OR GRANITE CAPSTONE IN DG PATH. DESIGN TBD. LOCATED AT THE BASE OF DOOR SCULPTURE AS "WELCOME MAT." COLOR TO MATCH DG COLOR

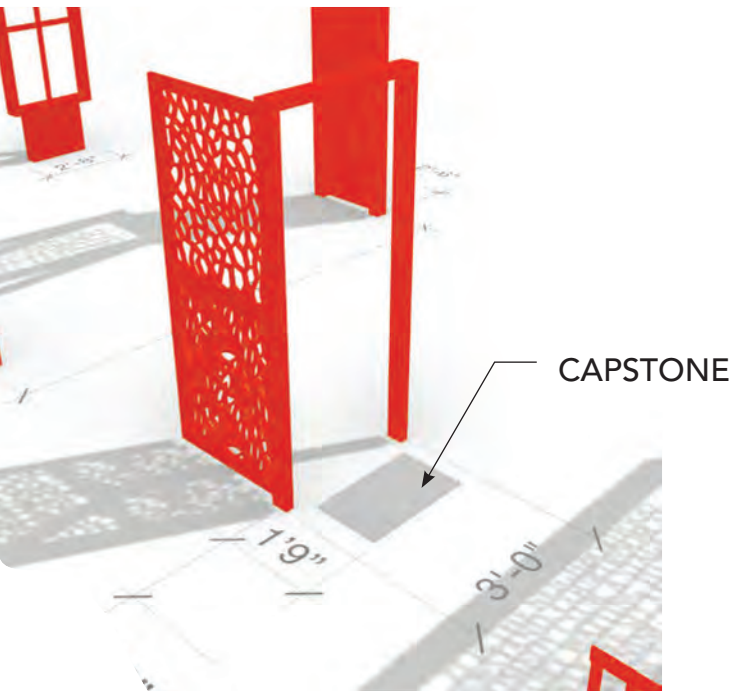
TIME CAPSULE: GC TO DIG HOLE AND SHORE UP TO ACCEPT POTENTIALLY 100-150LB CAPSTONE. GC ALSO TO PLACE THE CAPSTONE WITH PROVISION FOR MOVING FOR A FUTURE BURYING CEREMONY.



OWNER PROVIDED BOX BY HERITAGE TIME CAPSULE TO BE BURIED AT THE FOOT OF THE DOOR SCULPTURE.

PRODUCT DETAILS:

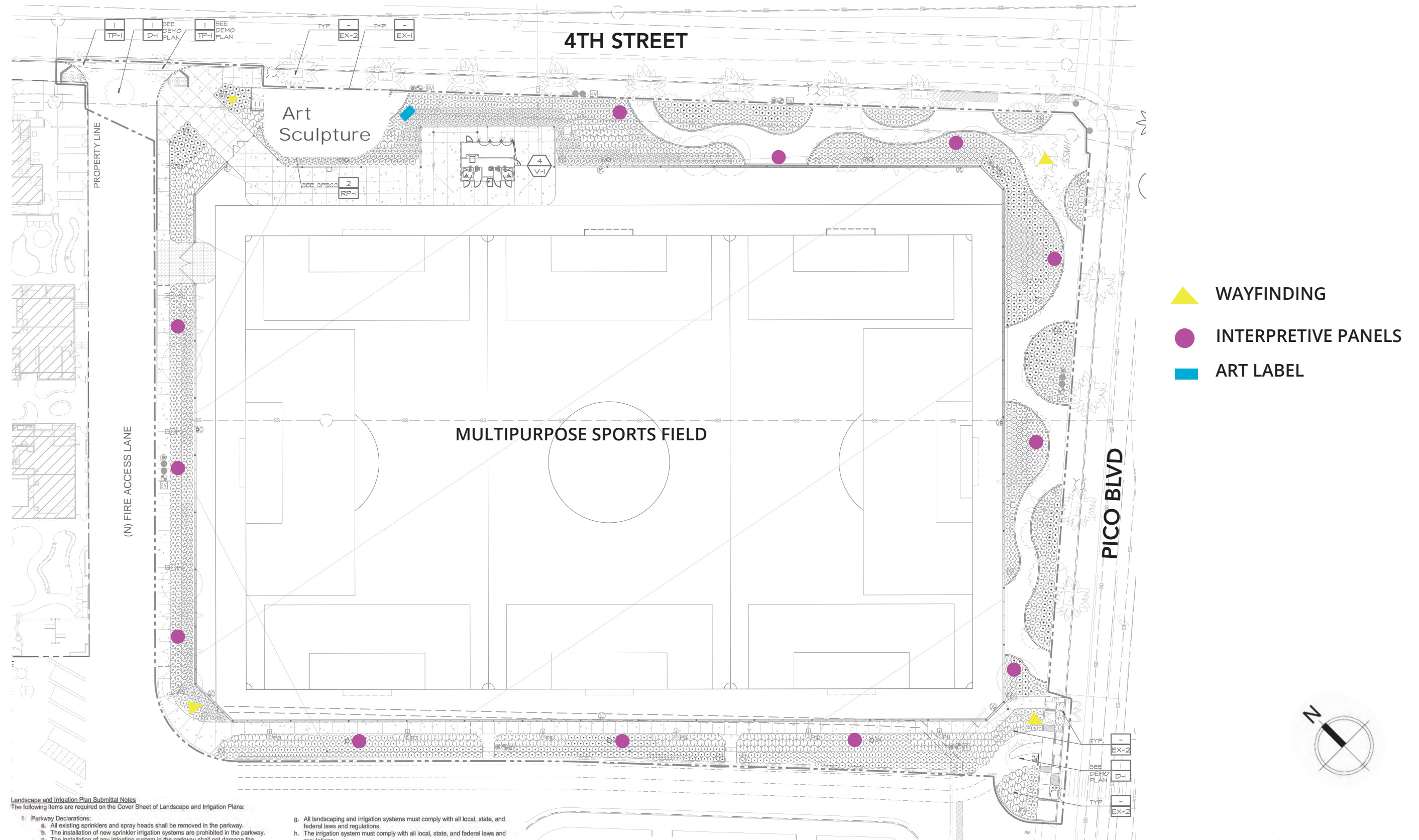
Material: Stainless Steel, 12 Gauge Type 304 Stainless Steel
Seal: EPDM rubber gasket
Outside Dimensions: 20" x 16.2" x 16" high
57 pounds



CAPSTONE FOR TIME CAPSULE

INTERPRETIVE PANELS

SITE PLAN - GRAPHICS LOCATIONS



INTERPRETIVE PANEL MOCKUP

Quantity: 4

Size: 36" w x 48" h

Material: Custom High Pressure Laminate

Base: Aluminum. See Structural Drawings

Locations: All four sides of the sports field.
See Site Plan.



SEE STRUCTURAL DRAWINGS FOR
DIMENSIONS, FOUNDATION AND
FASTENING DETAILS



INTERPRETIVE PANEL MOCKUP

Quantity: 12

Size: 36"w x 24"h

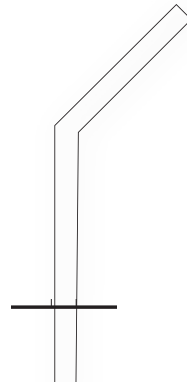
Material: Custom High Pressure Laminate

Base: Aluminum. See Structural Drawings

Locations: All four sides of the sports field.
See Site Plan.



SEE STRUCTURAL DRAWINGS FOR
DIMENSIONS, FOUNDATION AND
FASTENING DETAILS



ART LABEL MOCKUP

Quantity: 1

Size: 20"w x 16"h

Material: Custom High Pressure Laminate

Base: Aluminum. See Structural Drawings

Locations: See Site Plan



SEE STRUCTURAL DRAWINGS FOR
 DIMENSIONS, FOUNDATION AND
 FASTENING DETAILS

